

SCULPTURE
PALAIS

MUSÉE DE LA MODE

GALLIERA

DE LA VILLE DE PARIS



REOPENING



PARIS
MUSÉES

LES MUSÉES
DE LA VILLE
DE PARIS



PALAIS
MUSÉE DE LA MODE
GALLIERA
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PRESS ANNOUNCEMENT

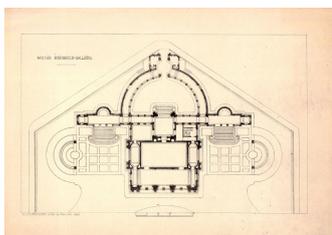


We are proud to announce a historic occasion for the museums of the Ville de Paris, and one of the highlights of the capital's new cultural season: visitors to the Palais Galliera will soon be able to rediscover this Renaissance-inspired architectural treasure in all its glory, after extensive renovations in the galleries and a program of refurbishment designed to bring the technical facilities up to modern standards.

To celebrate this grand reopening, the Palais Galliera will be turning the spotlight on Azzedine Alaïa. This major retrospective exhibition, the first such show dedicated to Alaïa in Paris, will be opened to all visitors free of charge on Saturday 28th and Sunday 29th September. The exhibition continues in the Salle Matisse at the Musée d'Art Moderne de la Ville de Paris, with pieces including a number of models created specifically by the designer for this show.

As well as updating the building's electrical circuits and fire prevention systems, and making the museum fully accessible for visitors with reduced mobility, the work undertaken at the Palais Galliera has given a new lease of life to the exhibition spaces. The galleries have been restored to their original colours: Pompeii red and black woodwork, typical of the interior design favoured by museums in the late 19th century. While harking back to the founding identity of the museum, first opened to the public in 1895, this makeover also marks the start of a new era for the Palais Galliera.

In this spirit, the museum will return to using its traditional title – the Palais Galliera – which has long been the most commonly-used name for the institution, integral to the identity of Paris' leading centre for fashion exhibitions. The full official title is Palais Galliera, Musée de la Mode de la Ville de Paris (the City of Paris Fashion Museum). This reassertion of the museum's historic identity comes complete with a new visual identity, as well as a comprehensive makeover for the website.



MAP OF PALAIS GALLIERA,
EARLY XX^E CENTURY.
© ARCHIVES DE PARIS

With the Alaïa show, the Palais Galliera resumes its program of exclusive special exhibitions. Focusing on a single designer or theme, the shows staged at the Palais Galliera this season will alternate between celebrations of contemporary creation and exhibitions of a more historical nature.

REDISCOVERING THE CHARMS OF A 19TH CENTURY MUSEUM



RESTORING THE GALLERIES TO THEIR ORIGINAL COLOURS

The renovation work required to bring the Palais Galliera's electrical circuits up to modern safety standards also provided a welcome opportunity to restore the paintwork. Stripping back the layers allowed us to reveal the original colours: deep red for the walls, and lustrous black for the woodwork. This colour scheme was a common feature of many museums in the late 19th century, in observance of Prosper Mérimée's aesthetic theories. Félix Duban, architect in chief at the Louvre, chose this same colour scheme for the Salon Carré, inaugurated in 1851. A number of other features were widely shared by French museums in this period: ample natural light provided by a frosted glass roof, sculpted decorative cornices to create a suitably solemn atmosphere, woodwork painted to resemble marble columns or, more simply, in 'Pompeii black' (a deep, shiny black), walls painted in fairly dark colours to focus all attention and light on the artefacts in the exhibition. The most popular colours were grey, deep green, brown and various shades of deep red known variously – depending on the fashion of the moment – as 'Pompeian', 'Porphyry' or 'Etruscan'. By the late 1870s deep red had become by far the most popular option.



GRAND GALLERY
© DI MESSINA,
2013

The colours selected by Paul-René-Léon Ginain, the architect behind the Musée Galliera, are thus representative of the prevailing trends in museum design in this period. The red walls and black woodwork are in perfect harmony with the mosaic floors and the ceilings painted by Giandomenico Facchina, reflecting the original vision of the architect. Restored to their original colours, the museum's galleries have now rediscovered this sense of harmony, proudly representing the Galliera's historic identity.

THE ARCHITECTURE OF THE MUSÉE BRIGNOLE-GALLIERA

The construction of the museum between 1879 and 1894 redefined the urban landscape of the Chaillot district. The museum's grounds are framed by Rue Brignole and Rue Galliera. With its modest dimensions and verdant gardens, the palace has something of the air of a pleasure pavilion.

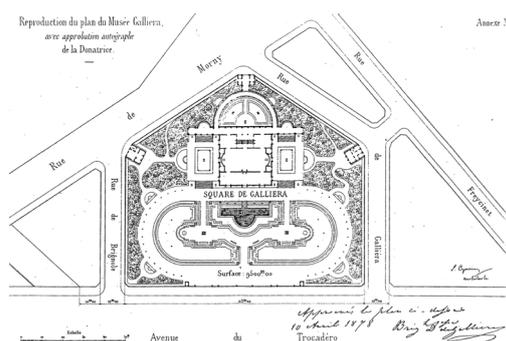
Design and construction of the building's steel framework was entrusted to Gustave Eiffel, named in the construction permits preserved in the Archives de Paris as: 'Locksmithing and ironwork, Mr Eiffel entrepreneur'. The staircases, the grand windows and the wrought iron gates which frame Square Brignole-Galliera were produced in the same workshops as the Eiffel Tower.

This metal skeleton is completely enveloped in stone. The main body of the building is flanked by a semi-circular peristyle, enclosing a grand courtyard, and two colonnades projecting looking out onto the square.

This composite design draws on several classical styles. The south façade features three monumental bay windows of loosely Palladian inspiration, with semi-engaged columns. The ensemble is highly ornate, with fluted and ringed columns topped with a mixture of Ionic and Corinthian capitals.

On the garden side, the facade is adorned with three allegorical statues representing the Arts: Painting by Henri Chapu, Architecture by Jules Thomas and Sculpture by Pierre Cavellier. In the centre of the pond stands April, a bronze sculpted by Pierre Roche (1916); the bronze in the west garden is L'Enfance de Bacchus (Bacchus in Childhood) by Jean-Joseph Perraud (1857); to the east sits another bronze sculpture, Faune et Panthère (Faun with Panther), a piece by Justin Becquet (1899) dedicated to the memory of his master François Rude. Beneath the colonnade we find four more monumental sculptures: Protection et Avenir (Protection and Future), sculpted in marble by Honoré Icard, Un soir de la vie (Life's Evening) by Gustave Michel, L'effort (Work) by Alfred Boucher and Jeune berger (Young shepherd) by Alexandre Pezieux.

Inside, the museum is divided into two distinct parts: the exhibition space and, upstairs, the offices. The exhibition space covers some 530m², with a Salon d'Honneur and a grand gallery complete with painted cupolas in the ceiling and a mosaic on the floor – both the work of Giandomenico Facchina – flanked by two lateral galleries and a smaller salon. In the entrance hall, above the monumental mahogany doors in the Louis XVI style, a shell-shaped recess frames the bust of the museum's most generous benefactor, the Duchessa di Galliera.



MAP OF THE PALAIS GALLIERA
WITH DUCHESS' SIGNATURE
1978
© ARCHIVES DE PARIS

THE ARCHITECT: PAUL-RENÉ-LÉON GINAIN

Ginain embodies, as much for the arc of his career as for the actual nature of his work, the public architecture of the 19th century. Born in 1825, he studied under Lebas at the Ecole des Beaux-Arts. Awarded the Premier Prix de Rome in 1852, he spent four years at the Villa Médicis developing an extensive knowledge of classical and Renaissance architecture. Back in Paris, in 1861 he lost out to Charles Garnier in the contest held to select the design of the city's new opera house. Baron Haussmann subsequently appointed him official architect for the 6th arrondissement, a post which he would hold for thirty years: his most prominent works are the Eglise Notre-Dame-des-Champs, the Hôpital Tarnier, an extension to the Ecole Royale de Chirurgie (Faculty of Medicine, Boulevard Saint Germain) and the expansion of the arrondissement's town hall.

THE LEGACY OF A GREAT PHILANTHROPIST



THE DUCHESSA DE GALLIERA
PHOTOENGRAVING BY NADAR
1888

Maria Brignole-Sale was born in Genoa on 5th April 1811, into an aristocratic family whose patrician pedigree stretched back to 1528. She received a thorough education, accompanied her father on his diplomatic missions as ambassador of the King of Sardinia and learned to speak four languages.

In 1828 she married the Marquis Raffaele de Ferrari. The marriage produced three children, but only the youngest son – Philippe, born 1850 – would survive to adulthood.

Raffaele de Ferrari was a financier of considerable reputation. As well as becoming the largest railway constructor in northern Italy and a key backer of the Paris-Lyon-Mediterranean line, the marquis also founded the Crédit Mobilier bank and partly funded the construction of the Suez Canal. He also financed the expansion and modernisation of the port of Genoa. In 1838, Pope Gregory XVI named him Duca di Galliera.

The couple were close friends of the Orléans royal family. When the deposed royals were forced to sell the Hôtel Matignon after the death of King Louis-Philippe, the duke and duchess stepped in to buy it. Renamed the Hôtel Galliera, it soon became a thriving hub of political, intellectual and social activity. The Gallieras decked out their new home with magnificent 18th-century French furniture, as well as devoting a whole wing to their substantial art collection. The duchess would later bequeath the Hôtel Matignon to the Comte de Paris. The current interior design and furnishings at Matignon date from this period, and the Galliera's renovation overseen by Félix Duban.

By now possessed of one of Europe's largest fortunes, the Duchessa di Galliera lost her husband in 1876. When her son Philippe declined both his father's fortune and his ducal title, the duchess gave further evidence of her lasting affection for the Orléans family by asking the King for special dispensation to bequeath the title to the son of the Duc de Montpensier. The duke's descendants still retain the title to this day. Widowed and disappointed by her only son, she subsequently devoted her immense fortune to a series of philanthropic endeavours, founding various charitable institutions (a hospice, orphanage, hospital and school) and constructing a museum. In 1878 she engaged the architect Paul-René-Léon Ginain to design both the Hospice Ferrari in Clamart, a retirement home for domestic servants,

and the Musée Brignole-Galliera, now known as the Palais Galliera, intended to house her extensive art collection.

The duchess was descended from a long line of wealthy collectors and patrons of the arts. She inherited a part of her collection, to which she added considerably thanks to purchases made at auction. Paintings by Dutch, Spanish and Venetian masters of the sixteenth to eighteenth centuries rubbed shoulders with classical sculptures and other masterpieces. The art loving duchess had a clear vision of her legacy: to build a museum in the city she loved, where her collection could be left to the nation and enjoyed by the public. Unfortunately, fate was to decide otherwise...

CHALLENGES TO THE DUCHESS' WISHES

Work had barely started on the new palace when the whole project was thrown into disarray on account of a surveying error. At this point, a review of the paperwork uncovered a serious error made by the duchess' notary, an error which would have far-reaching consequences: in the deed of donation, he had made over the land to the City of Paris, and not to the national government as the duchess had intended. The duchess tried everything in her power to correct this mistake, but to no avail.

The new constitutional law passed on 14th August 1884 declared the Comte de Paris ineligible to hold the office of President of the Republic. The duchess was outraged, and also deeply offended by the measures decreed by republican politicians against herself and other descendants of deposed royal families. She took the decision to drastically alter her will, leaving her immense art collection to the City of Genoa instead.*

*AFTER THE DUCHESS' DEATH, HER COLLECTION IN PARIS WAS REUNITED WITH THE ITALIAN WORKS HELD AT THE PALAZZO ROSSO IN GENOA - THE DUCHESS DONATED THIS PALACE AND ITS CONTENTS TO THE CITY OF GENOA IN 1874 - WHERE IT IS STILL ON PUBLIC DISPLAY TO THIS DAY.

The museum was nonetheless completed at the duchess' expense, as she had wished. But the work was delayed, and the Palais Galliera was not completed until 1894, a full six years after her death. The City of Paris now found itself the proud owner of an elegant, brand new palace - but a palace with no works of art to exhibit.

The Palais Galliera was finally inaugurated in 1895. Over the years it has served numerous purposes: museum of arts and crafts, artists' salon, temporary exhibition space, auction house... Finally, in 1977, the palace assumed its current identity: Paris' Museum of Fashion and Costumes.

THE WORKS

The Palais Galliera no longer conformed to modern standards of electrical safety, fire safety and accessibility for visitors with reduced mobility. The city authorities thus embarked upon a program of renovation works to remedy this situation. This technical refurbishment also provided a perfect opportunity to undertake restoration work on the museum's interiors. The Palais Galliera was closed to the public following the conclusion of the exhibition 'The Crinoline Empire, 1852-1870' on 26th April 2009.

The works were divided into two successive phases: phase one, executed between July and December 2010, focused on bringing the museum up to the applicable fire safety standards. Phase two, incorporating the modernisation of the electrical systems, the disabled access works and the various restoration projects, was launched in November 2012 and completed in August 2013.

The project was jointly overseen by the Heritage and Architecture Directorate, the Cultural Affairs Directorate and the Museums of Paris.

The fire safety work was entrusted to BTNR. The project management team included architects Bernard Voinchet and Laurent Dutertre, Jacques Elkaïm (representing CIEC Engineering), and Anne Bureau from lighting experts Wonderfulight

The call for tenders saw contracts awarded to a consortium of contractors, comprising : LABATI (construction, masonry, stonework), REZZA (electricity), FLUITEC (plumbing, sanitation), AVRIL-SEDAM (lifts), AMTP (metalwork).

The total budget for the renovations was 5 875 000 Euros.

BRINGING THE PALAIS GALLIERA UP TO STANDARD, FOR EVERYBODY'S SAFETY

FIRE SAFETY

French law requires all institutions open to the public to adhere to strict regulations designed to limit the risk of fire and to ensure that all visitors can be quickly alerted in the case of an incidents, that evacuation of the premises is smooth and swift, that the emergency services are rapidly alerted and that they are able to intervene as effectively as possible.

The Palais Galliera thus underwent extensive renovation work in 2010.

The whole fire safety system was replaced, with new smoke detectors installed in every room throughout the museum. Ventilation systems and fire exits have also been brought up to standard.

ELECTRICITY, NETWORKS, TEMPERATURE CONTROL

The museum's electricity systems have been thoroughly modernised. The old wiring has been totally replaced, and the electrical control centre has been enlarged to accommodate a new, low-voltage distribution board. This upgrade also provided an ideal opportunity to equip the museum with fibre optic cables, allowing for ultra-high-speed internet connection.

The museum's heating system is now connected to a CPCU substation, a more efficient arrangement. A complementary heat recovery ventilation system has also been installed. The offices, located on the top floor, have also been equipped with a new ventilation and cooling system.

SECURITY, VIDEO SURVEILLANCE

The museum's security surveillance and intruder alarm systems have also been totally overhauled.

ACCESSIBILITY FOR ALL

A new lift will allow visitors with reduced mobility to move between the courtyard and the exhibition spaces, as well as providing access to the basement level where specially-adapted toilet facilities have been installed. Installing a special elevator in a late 19th-century building posed a considerable technical challenge. Major structural work was required, involving the creation of a new entrance from the courtyard and the complete removal and reinstallation of the staircase.

The visitor welcome points were designed by Martin Szekely, respecting the highest accessibility standards. The Palais Galliera now conforms with all of the main requirements set out in the Disability Law of 2005.

A MAKEOVER FOR THE PALAIS GALLIERA

These functional renovations also provided a perfect opportunity to carry out a program of restoration work at the Palais Galliera.

The badly damaged asphalt of the courtyard has been replaced with paving more in keeping with the surrounding Parisian streets.

A small annexe was constructed under the eastern peristyle in the 1990s, used to host workshops for children. Removing this structure has restored the palace's architectural harmony, re-establishing the symmetry of the two wings.

The statues which line the exterior side walls of the museum, giving on the garden, had been substantially damaged by graffiti. The City of Paris' department for the conservation of religious and civil artworks helped the museum in their efforts to restore these sculptures: *Protection et Avenir* (Protection and Future) by Honoré Icard, *Un soir de la vie* (Life's Evening) by Gustave Michel, *L'effort* (Work) by Alfred Boucher and the three allegorical statues depicting the arts which adorn the façade: Painting by Henri Chapu, Architecture by Jules Thomas and Sculpture by Pierre Cavelier. The restoration work was overseen by Béatrice Dubarry-Jallet, and made possible by the generous support of Galeries Lafayette.

The museum's grand windows, created in the Eiffel workshops, have also been restored. The grand front door was also sanded down, removing layers of accumulated paint and restoring the brass flowers which adorn the arch to their former glory.

The museum's exhibition spaces have been restored to their original colours scheme: Pompeii red walls with black woodwork. This colour scheme serves to focus attention on the beautiful painted ceilings. In order to cover up the bay windows during exhibitions, a set of sumptuous, chocolate-coloured velvet curtains were specially commissioned.

The natural and artificial lighting systems have also been totally overhauled.

In the exhibition spaces, some of the lighting equipment has been installed free of charge by specialist agency iGuzzini.

In two of the exhibition spaces, the coverings which had long hidden the original parquet and mosaic floors have now been stripped away. On the staircases and in the elevator hall, and on the upper floors, a carpet specially designed by Christian Lacroix adds a touch of colour and graphic flair. The renowned designer was particularly keen to make a physical, artistic contribution to the restoration of the Palais Galliera, backed by the financial contribution

of EGE, which made the fabrication of this unique carpet possible. Enhancing the functionality of the office spaces

The majority of the museum's offices are located on the top floor, directly beneath the roof. New insulation and a modernised heating system will now provide the museum staff with a more comfortable working environment. The new Vitra office furniture, and the Christian Lacroix-designed carpeting funded by EGE, add a touch of 'haute couture' to this workspace.

DONORS

The refurbishment of the museum's interiors was made possible by the support of EGE for the models, specially designed for the Palais Galliera by MR. CHRISTIAN LACROIX.

The restoration of the outdoor statues, the facades and the gardens was made possible by the support of GALERIES LAFAYETTE.

The creation of the museum's new visual identity was made possible by the support of FUNNY BONES.



PARTNERS

The refurbishment of the museum's interiors was undertaken in partnership with IGUZZINI for the lighting in the exhibition spaces and VITRA for all office furnishings.

APPENDIXES



I. HISTORY OF THE MUSEUM AND ITS EXHIBITIONS

IN 1907, at the initiative of painter, historian and art collector Maurice Leloir, the Société de l'Histoire du Costume (Society for the History of Fashion) was founded. In 1920 Leloir and the SHC donated over two thousand garments and accessories to the City of Paris, to form the basis of the collections of a new museum of fashion. The collection was in fact donated to the Musée Carnavalet. Two major exhibitions, both held at the Palais Galliera, received considerable attention in the press and added further weight to the argument that Paris could benefit from a dedicated fashion museum: 'A Century of Fashion in Paris, 1800-1900', held in 1937 to coincide with the International Exhibition, and 'Fashions of the Past' in 1938, featuring pieces from the 16th to 18th centuries. The onset of the war delayed the creation of the museum. Ultimately, the success of the exhibition devoted to eighteenth-century fashion at the Musée Carnavalet in 1954 was such that the City of Paris could no longer resist the need for a dedicated museum.

23rd November 1956: the Musée du Costume de la Ville de Paris (City of Paris Fashion and Dress Museum, an offshoot of the Musée Carnavalet) was finally inaugurated in premises on the Rue de Sévigné. Due to a lack of exhibition space, the thirty-one exhibitions organised by the museum over the next fifteen years were all held on the ground floor of the City of Paris Museum of Modern Art on Avenue du Président-Wilson. The success of these shows attracted further donations, swelling the museum's collections. The museum was soon running out of space in which to properly store and display these collections.

IN 1977, the museum finally made the move to the Palais Galliera, gaining its independence from the Musée Carnavalet. The new museum was named the Musée de la Mode et du Costume de la Ville de Paris (The City of Paris Fashion and Dress Museum).

IN 1994 the Mairie de Paris provided the Galliera with brand new storage and conservation space, housing the museum's reserve collections and restoration studios. With 4000m² of state-of-the-art conservation facilities now available, the collections previously stored in the basement of the Palais Galliera were transferred to their new home.

IN 1997 the museum's name was official changed to Musée Galliera, musée de la Mode de la Ville de Paris (the City of Paris Fashion Museum).

LATE APRIL 2009: The museum closes for renovation.

28 SEPTEMBER 2013: the grand reopening.



PALAIS GALLIERA, AROUND 1923-1935
PHOTOGRAPHY
© PETIT PALAIS /
ROGER-VIOLLET

IN OVER 35 YEARS, THE MUSEUM HAS
HAD FOUR DIRECTORS:

MADELEINE DELPIERRE
(1977-1985)

GUILLAUME GARNIER
(1985-1989)

CATHERINE JOIN-DIETERLE (1989-
2009)

OLIVIER SAILLARD (2010-...)

OVER 60 EXHIBITIONS

Over 60 exhibitions have been hosted over the three past decades, the most successful of which have attracted as many as 125 000 visitors. The following list gives some idea of the scope of the Galliera's exhibitions:

Sous l'Empire des crinolines (The Crinoline Empire), 2008; Les Années Folles (The Wild Years), 2007; Gallierock by Jean-Charles de Castelbajac, 2007; Showtime, le défilé de mode (Showtime: the Catwalk), 2006; Modes en miroir: la France et la Hollande au temps des Lumières (Mirror Images: France and Holland in the Age of Enlightenment), 2005; Ouverture pour inventaire (Inventory), 2004; Marlene Dietrich, création d'un mythe (Marlene Dietrich, the making of a myth), 2003; Madame Carven, 2002; Mutations/Mode, 1960-2000, 2000; Mariage: une histoire cousue de fil blanc (Weddings: a story stitched in white), 1999; De la mode et des jardins (Fashion and gardens), 1997; Japonisme et mode (Japan and fashion), 1996; Costumes à la cour de Vienne (Costumes of the Imperial Court of Vienna), 1995; Histoire du jeans de 1750 à 1994 (The history of denim, 1750-1994), 1994; Jacques Fath, les années 50 (Jacques Fath and the 1950s), 1993; Au paradis des dames 1810-1870 (A Ladies' Paradise, 1810-1870), 1993; Van Cleef & Arpels, 1992; Givenchy: 40 ans de création, 1991; Le monde selon ses créateurs (The world according to designers), 1991; Gruau: mode et publicité (Gruau: fashion and advertising), 1989; Lesage, maître brodeur (Lesage, master embroiderer), 1988; Paris-Couture-Années Trente (Paris-Fashion-1930s), 1987; Paul Poiret et Nicole Groult: maîtres de la mode Art déco (Paul Poiret and Nicole Groult: Art Deco masters), 1986; Pierre Balmain: 40 années de création, 1986; L'Éventail miroir de la Belle Époque (Fans: icons of the Belle Époque), 1985; Indispensables accessoires (Essential Accessories), 1984; Modes en dentelles (Fashion and Lace), 1983; La mode du châle cachemire (Cashmere Shawls), 1982; La mode et ses métiers du XVIIIe à nos jours (The craft of fashion, from the 18th century to the modern day), 1981; Chapeaux 1750-1950 (Hats, 1750-1950), 1980; Modes enfantines 1750-1950 (Children's Fashion, 1750-1950), 1979; Paris 1945-1975: Élégance et création (Paris 1945-1975: Elegance and Design), the inaugural exhibition held in 1977.



MADAME GRÈS EXHIBITION
AT THE MUSÉE BOURDELLE
© PIERRE ANTOINE

RECENT INTERNATIONAL SHOWS

- 2012 MoMu, Anvers (Belgium): Madame Grès, Sculptural Fashion
- 2012 Museum of Modern Art, Tel Aviv (Israel): Balenciaga, Collector of Fashion
- 2010 National Museum, Mascate (Oman): Wedding Gowns
- 2007 Museo Textil y Indumentaria, Barcelona (Spain): Showtime

EXTRA-MURAL EXHIBITIONS

- 2013 Hôtel de Ville: Paris Haute Couture;
Docks-cité de la Mode et du Design, Mannequin - le corps de la mode
(Models – fashion and the body);
Crédit Municipal de Paris, 1931 face-dos-profil (1931: Front-Back-Profile).

- 2012 Docks-cité de la Mode et du Design: Cristóbal Balenciaga, collectionneur de modes (Balenciaga, Collector of Fashion) and Comme des Garçons: White Drama; Rencontres d'Arles Mannequin - le corps de la mode (Models - fashion and the body); Palais de Tokyo: The Impossible Wardrobe with Tilda Swinton - performance piece as part of the Festival d'Automne.
- 2011 Musée Bourdelle: Madame Grès, la couture à l'œuvre (Madame Grès, fashion in action)
Grand Trianon, Versailles: Le XVIII^e siècle au goût du jour (The Eighteenth Century: back in fashion)
- 2009 Musée du Général Leclerc de Hauteclocque et de la Libération de Paris - Musée Jean Moulin: Accessoires et objets, témoignages de vies de femmes à Paris, 1940-1944 (Accessories and objects: visions of life for women in wartime Paris).

2. THE RESTORATION AND PRESERVATION WORKSHOPS

In 1994 the Mairie de Paris provided the Musée Galliera with a brand new, state-of-the-art home for its restoration and preservation workshops. Located within Paris, and covering some 4000m², this new facility serves as a dedicated conservation laboratory for the clothes and accessories which make up the museum's collections. The Musée Galliera's conservation facilities are among the most extensive of their kind in Europe. The collections are stored in optimal conditions, conforming to the applicable international museum standards (ICOM). The facility has a full-time staff of twelve experts.

SPECIALLY-ADAPTED FURNITURE

The furniture is all metal. Depending on the nature of the garments (materials, shape, state of preservation) they can be stored on hangers or laid out flat in draws.

STORAGE CONDITIONS

Away from direct light;

Sheltered from dust: artefacts protected by soft cotton covers or covers made of neutral materials;

Protected from variations in humidity (maintained at 50% +/- 5) and temperature (18°C +/-2).

CONSERVATION AND RESTORATION

The perennial challenge facing the museum's experts is to reconcile the seemingly contradictory tasks of displaying garments for months at a time in exhibitions, and attempting to preserve them for centuries to come. Preventive conservation involves tackling the root causes of deterioration, and identifying the optimal storage, presentation, handling and transportation conditions for each piece. This is an obligation which applies to all items in the collection. Restoration, on the other hand, is a complex undertaking judged on a case-by-case basis. The general principles of textile restoration are no different from those that apply to other works of art. A restoration should never be a reconstruction, but rather a targeted intervention on a work with a view to preserving its physical integrity.

The museum's experts use only restoration techniques which do not permanently alter the nature of the object: it should be possible to undo all changes in the future, while keeping damage to the work to an absolute minimum.



MODEL DRESSING
© EMILIE CHAIX /
MAIRIE DE PARIS

STANDARD AND EXCEPTIONAL CONSERVATION PROCESSES

The most common preventive treatment is dust removal using micro-vacuum technology.

Nowadays, cleaning with solvents or demineralised water with neutral detergent is considered invasive and is only rarely practiced. Reshaping is preferred to ironing – frowned upon because the heat can accelerate the deterioration of old fabrics. Reshaping can be performed horizontally using glass plates and weights, or in three dimensions with the help of cold vapour.



MODEL DRESSING
© EMILIE CHAIX /
MAIRIE DE PARIS

THE PROCESS OF PREPARING AND DISPLAYING A GARMENT

The works held in the museum's collections are in very different states of preservation, depending on both the nature and quality of the materials involved and the history of the garment before it reached the museum – its 'life story'.

To be considered suitable for exhibition, a garment must be robust enough to withstand handling and display on a mannequin for several months. If a piece is in weakened condition then it may be consolidated, an operation which involves the application of supportive or protective fabrics to take the strain off the original material. This may require several months of painstaking work.

The next step is to manipulate the pieces into their exhibition positions, on the display models. These models must be tailored to the exact dimensions of the garment, as it will bear the brunt of the responsibility for protecting the item throughout the exhibition, compensating for any structural weaknesses it may have. This delicate operation may require a full day's work. When preparing a new exhibition, the whole conservation team is busy with 'model dressing' for around a month.

Effective model dressing is also the best way of ensuring that items are presented in 'authentic' conditions. Body shapes have differed over the ages. In addition to depictions in the visual arts, studying the cut and assembly of clothes provides a precious insight into the body shapes of the past.



RESTORATION
© EMILIE CHAIX /
MAIRIE DE PARIS

PRESENTATION CONDITIONS DURING THE EXHIBITION

Items should not be exhibited in light conditions exceeding an average of 50 lux. Textile pieces are particularly sensitive to light, which fades their colours and accelerates the deterioration of their constituent fibres. A garment which has been on display for four months will subsequently need to be rested in the reserves, away from the light, for around four years.



MODEL DRESSING
© EMILIE CHAIX /
MAIRIE DE PARIS

3. THE MUSEUM'S COLLECTIONS

The Musée Galliera's holdings are split between different departments, allowing for detailed categorisation and study of a collection renowned for its great quality and diversity. These artefacts offer an unprecedented insight into the day-to-day life of the upper classes from the mid-18th century onwards. The collections are organised by categories of garment – within each category the items are arranged chronologically. Pieces dating from after the emergence of designer labels (late 1860s) are arranged in alphabetical order by brand (or by garment type for pieces without labels).

THE 18TH CENTURY DEPARTMENT

The 18th Century department is home to one of the world's largest collections of clothing from the Age of Enlightenment. Comprising around 1600 items, this collection includes men's and women's fashions from the late 17th century through to 1800, along with numerous items of children's clothing and a few precious examples of contemporary stage costumes.

This collection illustrates the evolution of both fashion and the textile industry over the course of this century. New fabrics appeared, made possible by technical advances: new cottons, chiffons, silks and soft wools offered wearers an unprecedented level of comfort. The men's fashion collection contains some 900 pieces, including a number of very rare items such as undergarments from the 1670s, and extravagant court dress items in silver fabric or velvet, stitched with gilded silver thread. The collection also reflects the prevalence of the waistcoat in men's fashion in this period, with some three hundred and fifty examples. The women's collection is replete with French formal gowns from the reign of Louis XV, as well as English-style dresses, tunic dresses, hunting jackets, caracos and corsages.



ROBE À LA FRANÇAISE,
AROUND 1750-1760 (BACK)
© JOFFRE-DEGRACES /
GALLIERA PMVP

THE 19TH CENTURY COLLECTION

The 5300 pieces in the 19th Century collection span the period from the First Empire (1804) through to 1905, the year that Paul Poiret is generally credited with inventing 20th century fashion. These items are precious examples of the fashions favoured by the nobility and in this period, from members of the imperial court – including Empresses Joséphine and Marie-Louise – to key figures of the Restoration and Second Empire, and influential figures from the late 19th century such as the Comtesse Greffulhe. The Musée Galliera also has a number of stage costumes worn by grand actresses such as Sarah Bernhardt, and celebrated *demi-mondaine* Cléo de Mérode. The museum has a superb collection of pieces from the original haute couture houses (Worth, Pingat, Redfern, Rouff, Doucet...), particularly from the latter decades of the 19th century, as well as pieces from lesser-known designers (with or without labels) and ready-to-wear garments sold in the great department stores (au Printemps, Galeries Lafayette, au Bon Marché...). In the 1960s and 1970s, the collections were further enriched by the generous donation of whole wardrobes belonging to prominent trendsetters such as the Baronne Mallet, Anna Gould, the Princesse Murat and the Comtesse Greffulhe.



CHARLES FRÉDÉRIK WORTH,
TEA-GOWN, AROUND 1895
© ERIC EMO / GALLIERA / ROGER-
VIOUET



PAUL POIRET,
NIGHT COAT SÉSOSTRIS,
1923
© R. BRIANT ET L. DEGRACES /
GALLIERA / ROGER-VIOUET

THE TURN OF THE TWENTIETH CENTURY

Spanning the period between the turn of the twentieth century and Christian Dior's first New-Look collection in 1947, the Early 20th Century collection (1905-1947) includes over 4000 items. All of the most prestigious names from this period are represented: Callot Soeurs, Chanel, Chéruit, Doeuillet, Doucet, Nicole Groult, Jacques Heim, Lucien Lelong, Jeanne Lanvin, Molyneux, Paquin, Jean Patou, Paul Poiret, Redfern, Nina Ricci, Rochas, Schiaparelli, Suzanne Talbot, Madeleine Vionnet, Worth... The flamboyant creations of Paul Poiret are particularly well documented, with some 90 items, along with no fewer than 160 of Jeanne Lanvin's creations. In addition to these famous labels, the collection includes rare pieces crafted by artists such as Raoul Dufy, Jean Dunand and Sonia Delaunay.

THE HAUTE COUTURE DEPARTMENT

The Haute Couture department is home to around 7000 covering the period from 1947 to the present day. This is one of the richest collections of modern fashion in the world, with pieces from almost thirty leading fashion houses. While particular attention is devoted to the evening gowns which are so synonymous with high fashion, some of the finest dresses, suits and coats of the age also offer a different vision of Parisian elegance and refinement. While the 1950s belonged to Dior, Balenciaga, Chanel, Givenchy, Grès, Carven, Fath and Balmain, the 1960s saw the arrival of Yves Saint Laurent, Courrèges, Paco Rabanne and Pierre Cardin. The museum also has a rich collection of pieces from contemporary designers, including examples of the work of Karl Lagerfeld, Bouchra Jarrar, Alaïa and more. The collection has grown steadily since the 1950s thanks to countless donations, including contributions from illustrious fashion icons such as the Duchess of Windsor, the Duchesse d'Orléans, the Baronne de Rothschild and Princess Grace of Monaco. The leading fashion houses, keen to cement their place in history, have also made substantial contributions: Cristóbal Balenciaga donated the prototypes of her most recent collection, Hubert de Givenchy has donated a number of items from Audrey Hepburn's wardrobe, Yves Saint Laurent presented the museum with some beautiful evening gowns... the list goes on.



CHISTÓBAL BALENCIAGA,
NIGHT ENSEMBLE,
A/W 1967-1968
© ERIC EMO / GALLIERA / ROGER-
VIOUET



JEAN-PAUL GAULTIER,
DRESS BREAST SHELLS,
AROUND 1990
© PHILIPPE LADET /
GALLIERA / ROGER-VIOUET

THE CONTEMPORARY CREATION DEPARTMENT

The Contemporary Creation department houses 7000 pieces dating from the early 1950s to the present day. This mixed collections brings together sixty years of prêt-à-porter and 'second lines', from 1960s stylists and 1970s innovators to contemporary street fashion.

The 1980s and 1990s are particularly well documented, with highlights including pieces from the first collections of Jean Paul Gaultier, Jean-Charles de Castelbajac, Martin Margiela, Sybilla, Yohji Yamamoto and Alber Elbaz for Lanvin.

Some fashion houses have donated the entirety of their archives – clothes and documentation – offering an unprecedented insight into the creative processes at work behind names such as Carven, Popy Moreni and Anne-Marie Beretta.



CRAYFISH TAILS,
AROUND 1885
© K. MAUCOTEL /
GALLIERA / PARIS-MUSÉES

THE UNDERWEAR DEPARTMENT

The Underwear department houses a collection of some 2500 pieces of lingerie, corsetry and other undergarments, dating from the 19th century to the present day. Both sexes are represented in this collection, though the majority of the items are ladies' wear. This extraordinarily diverse collection allows us to discover the hidden tricks and techniques used to sculpt the body into some of fashion's most memorable silhouettes: petticoats, breeches, bloomers, crinolines, trains, bustles, pouffes, under-blouses, night gowns, corsets and corset covers, girdles, brassieres, basques, slips, pants, suspenders, tights etc.



ELSA SCHIAPARELLI,
NIGHT GLOVES,
1936
© ERIC EMO /
GALLIERA / ROGER-VIOUET

THE ACCESSORIES COLLECTION

The Accessories collection contains over 35000 items, dating from the eighteenth century to the present day. The diversity of this collection is remarkable: fans, combs, earrings, hats and bonnets, shoes, gloves, bags and purses, muffs, canes, umbrellas and parasols, buttons, hat pins, shawls and scarves, jewels and more, not to mention a range of more unusual and intriguing items such as porte-bouquets, skirt holders and dance cards. Each of these unique items requires its own special handling techniques and storage conditions in the museum's archives.

THE GRAPHIC ARTS COLLECTION

The Graphic Arts collection includes almost 50,000 works dating from the eighteenth century to the present day including sketches, engravings, patterns and invoices.

The collection is a particularly rich source of drawings, falling into two broad categories: press illustrations and original sketches by stylists. The first category includes drawings made for *La Galerie des modes* in 1780 by Leclerc, Desrais and Saint-Aubin, along with 19th century watercolours by Jules David and Héloïse Leloir and sketches produced by Anaïs Toudouze for *La Mode illustrée*. The twentieth century collection includes original drawings by Blossac, Bouët-Willaumez, Louchel, Pagès and Rouffiange. As for design sketches, the eighteenth century collection includes embroidery patterns while the nineteenth century section includes numerous figurines dating from the period 1860-1875. The twentieth century collection has benefited considerably from the donations made by leading fashion houses: Grès, Carven, Jacques Heim and Marcelle Dormoy have all contributed a substantial number of original drawings. Among these precious works, Robert Piguet and Madeleine Panizon's designs for Poiret, Ara's sketches for Jenny and Michel Goma's ideas for Patou are particularly remarkable.



CHARLES PILATTE,
CHARACTER FOR
MADAME ALEANDRE GHYS,
AROUND 1862-1865
© GALLIERA / ROGER-VIOUET

THE MUSÉE GALLIERA'S PHOTOGRAPHIC COLLECTION

The Musée Galliera's Photographic Collection is a treasure trove of 70,000 photographs dating from the 1870s to the present day: design patents, documentary photographs, images featured in fashion magazines publicity shots etc. This highly diverse collection traces the history of fashion photography through the years, as well as the evolution of fashion and the rise of the iconic fashion houses. Taken together these images constitute an invaluable historical resource, allowing us to trace not just the development and democratisation of fashion, but also the evolution of representations of the female form. The collection includes original prints from the greatest photographers and studios of the age – Reutlinger, Baron de Meyer, Beaton, Kollar, Scaioni, Dorvyne, Maywald – as well as archive documents from fashion houses including Lucien Lelong, Jacques Heim and Carven. A particularly rich seam of images is the Henry Clarke endowment, which received its own retrospective exhibition in 2002.



HENRY CLARKE,
1955
CHANEL,
A/W 1955
PHOTOGRAPHY ISSUED
IN VOGUE FRANCE,
OCTOBER 1955.
© HENRY CLARKE /
GALLIERA / ROGER-VIOUET

The majority of photographs in the museum's collection have reached the Palais Galliera thanks to the generosity of photographers, fashion houses, models and journalists. Over the past decade regular additions have been made to this historical archive, with acquisitions of contemporary photographs by artists such as Miles Aldridge, Corinne Day, Peter Knapp, Sarah Moon, Juergen Teller and Marcus Tomlinson...

THE LIBRARY / DOCUMENT CENTRE

The Library / Document Centre is home to an exceptional collection of some 8000 works – monograph studies of designers, exhibition catalogues, 300 magazines and journals from 1830 to the present day, advertising materials, document archives for individual brands and designers, show invitations, lookbooks and more.

The collection of magazines, journals and other periodicals is particularly rich. Among the rarest items in this archive, a series of now-defunct periodicals from the 1910s, 1920s and 1930s feature cover images depicting the latest creations from the great designers of the day, illustrated by renowned artists. These magazines include *Le Journal des dames et des modes* (1912-1914), *Modes et manières d'aujourd'hui* (1912-1925), *la Gazette du bon ton* (1914-1925), *la Mode par Fried* (1918-1919), *les Feuilles d'art* (1919-1920), *le Goût du jour* (1920), *le Très parisien* (1920-1936), *Art Goût Beauté* (1920-1936).



PAUL IRIBE,
PAUL POIRET DRESSES TOLD
BY PAUL IRIBE,
1908
© GALLIERA / ROGER-VIOUET

ENRICHING OUR COLLECTIONS

One of the things that make the Musée Galliera so unique is the way in which its collections, both historical and contemporary, have been accumulated: primarily through donations. In recent years, the museum has received donations of between 500 and 1000 pieces annually. The Galliera is justly renowned for its collection of superb Belle Époque wardrobes, and even now – although the majority of donations are single items – the museum occasionally receives substantial collections. These complete wardrobes constitute a fantastic historical resource. They offer the most faithful insight possible into the reality of fashion in a given period, by the simple fact that these clothes were worn by their owners in their day-to-day lives. These wardrobe donations have come to us from private individuals – some famous, others less so – including the descendants of famous figures who, at various periods throughout the last century, embodied the fashion of their time. The museum has also received substantial donations from fashion professionals, journalists, designers and tailors, who have contributed pieces which they believe to be representative of significant developments, trends or innovations. These generous donations are backed up by a program of active acquisitions. The museum's curators keep an eye on the auction houses, while also building close relationships with collectors in the hope of obtaining items which will further enrich the Galliera's collections. The budget allocated to these acquisitions varies from year to year, and is partly funded by donations from the Friends of the Museum – the Cercle de l'Eventail and the Society for the History of Fashion – but primarily thanks to subsidies from the City of Paris.



GIFT OF THE PIERRE BERGÉ
YVES SAINT LAURENT FOUNDATION,
2011
DRAWINGS FROM THE MAISON GRÉS
(3000 DRAWINGS FROM 1929
TO 1988)
© GALLIERA / ROGER-VIOUET

PRACTICAL INFORMATIONS



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10 AVENUE PIERRE IER DE SERBIE, 75116 PARIS
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GETTING HERE

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RER C PONT-DE-L'ALMA
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MARCEAU
AUTOLIB' 1 AVENUE MARCEAU, 33 AVENUE PIERRE-IER-DE-
SERBIE, 24 AVENUE D'IÉNA

SCHEDULES

TUESDAY TO SUNDAY, 10 AM TO 6 PM
LATE OPENINGS ON THURSDAYS UNTIL 9 PM
CLOSED ON MONDAYS, PUBLIC HOLIDAYS AND BETWEEN EVERY
EXHIBITION
TICKET OFFICES CLOSE 45 MINUTES BEFORE CLOSING TIME OF THE
MUSEUM

THE PALAIS GALLIERA ONLY PRESENTS TEMPORARY EXHIBITIONS
AND DOES NOT OFFER PERMANENT DISPLAY OF ITS COLLECTIONS.